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recovery. One detail he could not have found in Greene. In all probability he got it directly from Day.—*Twenty minutes.*]

24. "The Place and Function of a Standard in a Genetic Theory of Literary Development." By Professor J. Preston Hoskins, of Princeton University. [See *Publications*, xxv, 3.]

[Brief review of the chief factors in the genetic theory.—A literary standard something real existing in the consciousness of the ego's composing society.—Relation of form and content.—Variable character of any standard of form.—No necessary development from a lower to a higher in such a standard.—The function of a literary standard.—*Twenty minutes.*]

25. "Classical Tradition in medieval Irish Literature." By Dr. Edward Godfrey Cox, of Cornell University.

[Despite the wide acquaintance possessed by the medieval Irish with classical literature and traditions, their narrative methods, subject-matter, and spirit remained comparatively unaffected. Rather, the balance of influence inclines the other way. The causes lie perhaps in the stability of the Irish style of narrative, in the recognized position of the bardic profession, and in the lenient attitude adopted by the clerics towards the myths and tales of their countrymen.—*A ten-minute abstract.*]

The Association adjourned at 4.35 p. m.

PAPERS READ BY TITLE.

The following papers, presented to the Association, were read by title only:

26. "German as an Official Language in America." By Professor Albert Bernhardt Faust, of Cornell University.

[The question how far attempts were made to make German an official language in various localities in the United States.—The action of Pennsylvania legislatures in regard to the German lan-

guage.—Frederick Augustus Mühlenberg was never called upon to cast a deciding vote on the question of German as the official language of the state of Pennsylvania.—From an examination of the records (through the kindness of Mr. Thomas L. Montgomery, State Librarian, Harrisburg), of the Minutes of the Council of Censors, the Journal of the First and Third Congresses, and the Minutes of the Pennsylvania Assembly, it appears that the whole story of the close vote on the German language and the traitorship of Mühlenberg (in regard to the German language), advanced recently by the *Tägliche Rundschau*, is a myth.]

27. "Addison and Gray as Travelers." By Professor Clark S. Northup, of Cornell University.

[A comparative study of Addison's records of travel in France and Italy in 1701-03 and Gray's letters and journals of travel in France and Italy in 1739-41 and in the north of England at various times, for the purpose of determining (1) how their observations throw light upon their character and temperament, and (2) how significant these documents are for the history of English Romanticism, especially in regard to the attitude toward nature.]

28. "The Date of Chaucer's *Medea*." By Professor Robert K. Root, of Princeton University. [See *Publications*, xxv, 2.]

[A restatement of the theory that Chaucer's *Legend of Medea* was written later than the *Man of Law's Prologue*, with an attempt to show that the objections to this theory advanced by Professor G. L. Kittredge in the *Publications* of this Association for June, 1909, are not valid.]

29. "Berceo Inedited." By Professor John Driscoll Fitz-Gerald, of the University of Illinois. [See *The Romanic Review*, I, 2.]

[Gonzalo de Berceo, the first Castilian poet whose name we know, flourished in the first half of the thirteenth century. The first complete edition of his works appeared toward the end of the eighteenth century. What became of them during the intervening five hundred years? The present paper offers a partial answer to this question by showing that during the century and a half immediately preceding the complete edition of his works, Berceo was known, cited, and appreciated by a long series of distinguished theologians and linguists.]

30. "A *Patraña* of Timoneda's in Folklore and Fiction." By Professor Rudolph Schevill, of Yale University.

[Folklore as a basis necessary in the study of certain types of fiction, such as the tale gleaned out of oral tradition.—The fourteenth *patraña* and the origin of related riddle questions.—Their occurrence in Spanish together with various forms of *enigmas* and *preguntas*.]

31. "A Brief Study of the Neapolitan Dialect." By Dr. Herbert H. Vaughan, of Trinity College, Durham, N. C. [See *The Romanic Review*, I, 2.]

[The dialect of Naples has retained the quantitative accent of the Latin. This accounts for most of the differences which exist between it and Tuscan. The retention of quantity and slight even stress was favorable to metathesis of consonants and to umlaut. We have a general weakening of consonants, but few contract forms, since, there being no strongly stressed syllables, no syllables were slighted.]

32. "An Instance of Secondary Ablaut in the English Weak Verb." By Professor James Finch Royster, of the University of North Carolina. [See *Studies in Philology*, v, pp. 9-14 (May, 1910).]

[About twenty-five weak verbs in modern English show the vowel-gradation: *i* (*ee, ea*): *ē*. This has not been, so far as I know, recognized as an instance of ablaut. It has, of course, no foundation in the original I. E. ablaut-system; it is, however, a 'secondary ablaut,'—a definitely established relation between certain vowel sounds. The origin of this 'secondary ablaut' is easily traced: in the shortening of the vowel of the preterite before two consonants in Middle English. The fact that *ē:ē* in Middle English was a conscious model is shown by the history of the strong verbs that went over from the strong to the weak conjugation before the fifteenth century.]

33. "Shakespeare's *Julius Cæsar* in the Light of Some Other Versions." By Dr. Harry Morgan Ayres, of Columbia University. [See *Publications*, xxv, 2.]

[Shakespeare's treatment of the character of Julius Cæsar diverges from Plutarch notably in the emphasis laid on certain unheroic human weaknesses and in the pompous grandiosity of Cæsar's language and manner. The first is obviously due to Shakespeare's conception of the action of the play as a whole. An attempt is made to account for Cæsar's pomposity on grounds of literary tradition: first, the classical doctrine of *ate* and second, somewhat

more in detail, dramatic convention in the treatment of the character, appearing first in Muret's imitations of Seneca's *Hercules* and handed down in the plays of Grévin, Garnier, Pescetti, Sir William Alexander, and in the anonymous Marlowesque *Cæsar and Pompey*.]

34. "On the Adjectives of Wolfram von Eschenbach." By Professor G. C. L. Riemer, of Bucknell University.

[A study of the relation of Wolfram's adjectives, as means of characterization, to the substantives modified by them. The substantives are divided into groups like "man," "woman," "animals," "collectives," "parts of the body," "trees, plants, flowers," "weapons," "abstract nouns," etc.; the adjectives are treated as constant or poetic and non-constant or necessary, as the case may be. Wolfram's usage is compared, as far as possible, with that in *Beowulf* and in Gottfried's *Tristan*; and that which is especially peculiar to Wolfram is thereby partially brought to light.]

35. "Sources of Guillaume de Deguileville's *Pèlerinage de l'Ame*." By Professor Stanley L. Galpin, of Amherst College. [See *Publications*, xxv, 2.]

[Hultman's excellent monograph on Guillaume de Deguileville (Upsala, 1902) does not adequately take into account the influence of Latin vision literature. In this paper is studied the relation of the Latin visions of the middle ages to Guillaume's *Pèlerinage de l'Ame*.]

36. "The Origin of Mediæval Plays concerning the Passion." By Professor Karl Young, of the University of Wisconsin. [See *Publications*, xxv, 2.]

[The *Planctus Mariæ* account for only part of the phenomena connected with the origin of the Passion Play. The liturgical *passiones* of Holy Week considered as sources. Elucidation of the ceremonial attached to the *passiones*, and of the *litteræ in superscriptione*. The *Depositio Crucis* as a source of the Passion Play.]

37. "Some Italian Parallels to the Locution *The Sick Man of the East*." By Mr. Albert Arthur Livingston, of Columbia University. [See *Publications*, xxv, 3.]

[1. The Seymour-Nicholas anecdote. 2. Venetian dialect analogues from the end of the seventeenth century. 3. The relation of the figures to simple personification;—hence applications also to

other states: Venice, Candia, North Italian principalities; and to the "povero mondo" generally. 4. A special aspect of the theme dating from the sixteenth century. 5. The dropsy of Spain and the dyspepsia of Napoleon.]

38. "Sources of Charles Sealsfield." By Professor Otto Heller, of Washington University. [See *German-American Annals*, N. S., VIII, 2.]

[An investigation made by the author conjointly with his wife.—The provenience of *George Howard*, etc., is traced chapter for chapter. Semi-obscure magazines and newspapers supplied the raw material for the novel.—The story of *Christophorus Bärenhäuter* and a certain portion of the *Cabin Book* prove to be mere translations of contemporary sketches in English.]

39 "The Infinitive in Anglo-Saxon." By Professor Morgan Callaway, Jr., of the University of Texas.

[The paper will summarize the more noteworthy conclusions arrived at in a detailed study of the history of the infinitive in Anglo-Saxon. The chief topics will be: the Interchange between the Uninflected and the Inflected Infinitive; the Differentiation of the Uses of the Infinitive in Poetry and in Prose; the Origin of the Various Uses of the Infinitive, Active and Passive; and Some Substitutes for the Infinitive.]

40. "*Dolce Stil Nuovo*; the Case of the Opposition." By Dr. A. G. H. Spiers, of Haverford College. [See *Publications*, xxv, 4.]

[The traditional view of the *Dolce Stil Nuovo*.—Recent attacks on this.—Auxiliary considerations of importance that have been brought out by the opposition.—The overthrow of statements dear to exponents of the traditional view.—The opposition has broadened our understanding of the rise, characteristics, and intention of the *Dolce stil nuovo*.—The critic of the future can hardly insist on a few details as characteristic of this school.—Yet in the aggregate it must still be considered as a literary movement unique, distinctive, and local, the product of peculiar environment ministering to the genius of real poets.]

41. "Schiller's Use of Loose and Periodic Sentences in his Historical Works." By Professor W. A. Chamberlin, of Denison University.

[A contribution, by analysis of sentence-structure, to the study of Schiller's prose style.—A classification of his loose and periodic

sentences according to form and content.—The prevailing types, and the kind of discourse in which they predominate.—A comparison between later and earlier works, showing the development of Schiller's usage.]

42. "Quantity and Accent in German Poetry: The Views of Opitz and of Spe." By Dr. F. W. C. Lieder, of Harvard University.

[In Martin Opitz's *Buch von der deutschen Poeterey* (1624) and in Friedrich Spe's introduction to the *Trutz Nachtigal* (ms. date 1634) are found statements emphasizing the importance of the principle of accent in German verse as opposed to the old classical principle of quantity. Although Opitz published his theory ten years before Spe wrote down his, the view prevails that Spe arrived at his conclusions independently of Opitz. Of the many supporters of this view, only a few advance any reason for their opinion; these reasons are all subject to a reasonable doubt. It is not improbable that Spe had opportunities of learning about Opitz's theory. At all events, the conclusion that Spe worked independently of Opitz has not been definitely established.]

43. "The Plays of Edward Sharpham." Professor Martin W. Sampson, of Cornell University. [See the *J. M. Hart Memorial Volume* (Holt, 1910).]

[*The Fleire* bears the author's name on the 1607 title page; *Cupids Whirligig* has the initials "E. S." at the end of the dedication of the 1607 edition.—Attribution of the latter play to Sharpham by S. Jones (*Biog. Dram.* 1812).—Internal evidence makes Sharpham's authorship probable.—Analysis of both plays.—A passage in *The Fleire* possibly helping to narrow the limits of the date of *King Lear*.]
